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A MODERN DINING ROOM ON FIFTH AVENUE, NEW YORK CITY. DESIGNED AND DECORATED BY THE LINSPAR DECORATING CO., NEW YORK.

A MODERN DINING-ROOM ON FIFTH AVENUE, NEW YORK.



DESIGNED AND DECORATED BY
THE LINSPAR DECORATING
CO., NEW YORK CITY.

HERE is an unmistakable tendency towards simplicity and classical lines in decorating and furnishing at the present time. This feature is perhaps more decidedly marked in the dining-room than in any other apartment of the home.

That this should be so is, indeed, a welcome fact, for in no other apartment of the home is a restful and dignified effect more needful.

In the parlor or drawing-room a certain air of ornateness is both permissible and pleasant, and even the bedrooms require in their decorations an occasional suspicion of gaiety and freshness.

The dining-room, however, is generally agreed to be an important room, and worthy of serious treatment. Regularity, integrity and thoroughness would seem to be the leading ideas that such a room should convey. To attain this we naturally look to the Renaissance styles.

The solid-looking rooms of that period, with their substantial furniture, paneled walls, noble fireplaces,

leaded windows and elaborate ceilings, deserve to rank—as perchance they always will—as the ideal dining-room.

Our illustration shows a handsome French Renaissance dining-room on Fifth Avenue, New York City. Simplicity of effect is the ruling characteristic of this beautiful room, and superabundance of ornament is conspicuous by its absence. Broad, plain surfaces, which separate and set off the simple details and simple mouldings, with occasional architectural and orthodox embellishments, are the leading features.

While making no pretence to strict purity of style, the illustration gives a good idea of the lines and general treatment of such a room, and shows to advantage the simple paneling and also the arrangement of the plate shelf around the walls. The mantel is compact and unpretentious; the Numidian marble heart and facings, and the side candle sconces of silver are effective and agreeable features.

The woodwork throughout is mahogany; the ceiling is mahogany; panels in relief ornament characteristic of the period, decorated in solid leaf aluminum, lacquered in various shades; the frieze finished same as the ceiling, and blended. The furniture is mahogany, solid, well designed and upholstered with tapestry; the hangings are silk velour in harmonizing colors. All metal work is oxidized silver, and the pottery—blue and white—not Delft, but the finest of its kind in color, material and design.